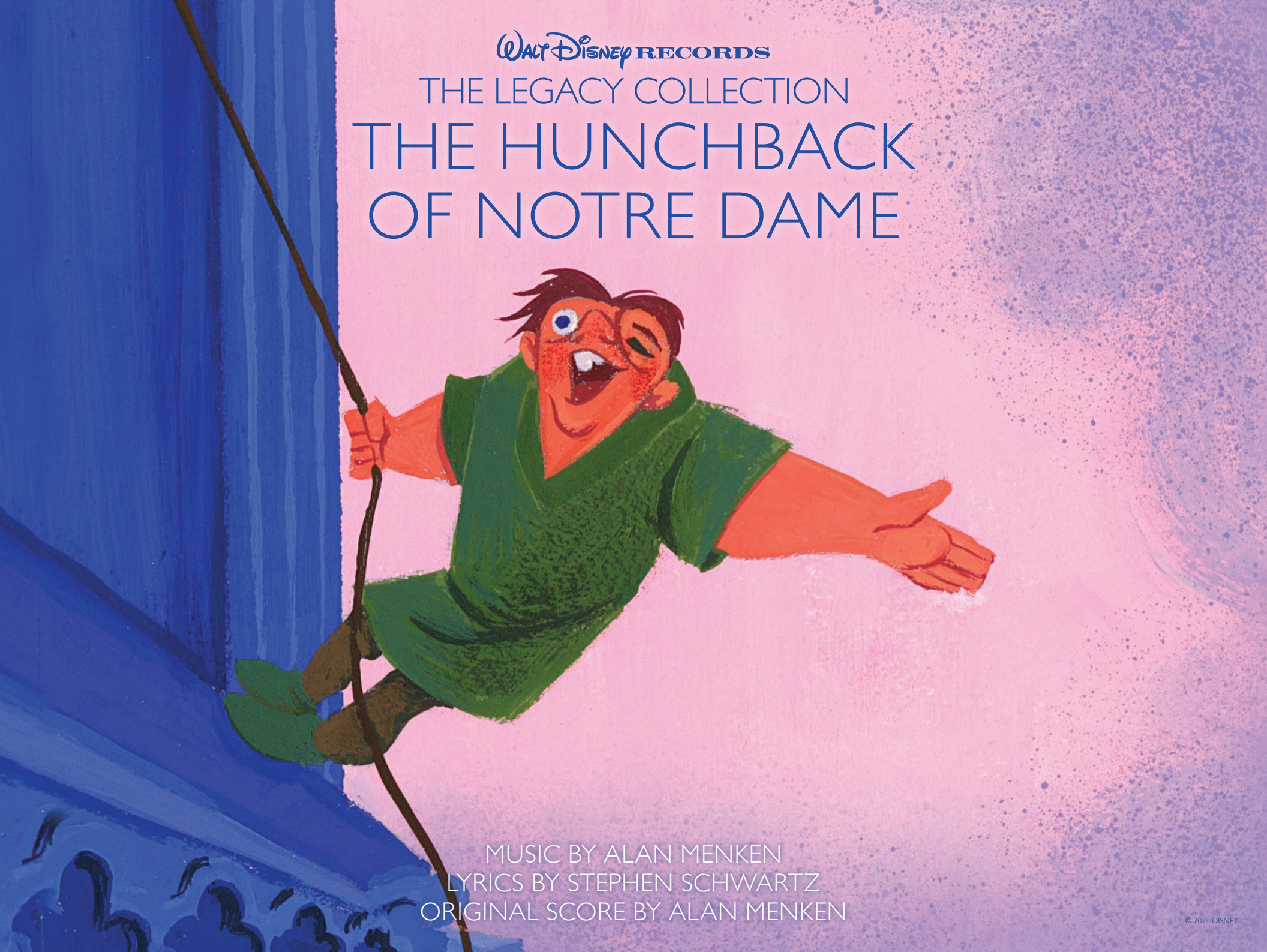
Walt Disney Records

THE LEGACY COLLECTION

THE HUNCHBACK OF NOTRE DAME



MUSIC BY ALAN MENKEN
LYRICS BY STEPHEN SCHWARTZ
ORIGINAL SCORE BY ALAN MENKEN

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Among my many musical adaptations, whether for animation, live-action film, theater or any other medium, *The Hunchback of Notre Dame* stands out as unique and special in a number of ways. alt is clearly the most ambitious of any of my scores for Disney; both the song score and the underscore. The source material, rather than coming from fairy tales or fables or myths or stylistic conceits or actual history, is a literary classic with dark undertones and true political and cultural importance. The responsibility of turning this into a break-into-song musical for Disney animation, without cheapening or watering down the intent of Victor Hugo, was not lost on my collaborator, Stephen Schwartz and myself. The weaving of the form we were working in with themes of racial prejudice, religious dogma, social upheaval and sexual obsession was a huge challenge. But the opportunity to musically dive into the worlds of the Catholic Church liturgy, the romantic symphonic classical palette, French "boulevard" tropes and gypsy folk music was irresistible.

The resulting score ranks as one of my proudest accomplishments, despite its relatively tepid reception when released in 1996. And in the years since, Stephen's and my work on this project has continued with the theatrical adaptations of 1999 (Berlin) and 2014 (La Jolla Playhouse and Papermill Playhouse). As I write these notes, our musical of *Hunchback* continues to be produced and beloved all over the world, wherever stage musicals flourish. Despite the animated movie being nearly wall-to-wall songs and score, the amount of material we've written prior to '96 and in the 25 years since is testament to the richness of this story, the world it emerged from and our genuine passion for this musical.

Alan Menken
Composer
The Hunchback of Notre Dame

As Alan says, the challenge of staying faithful to the nuance and emotional depth of the Victor Hugo novel within the genre of animation, generally thought to be meant for younger audiences, was a daunting one. I give a lot of credit to the people running Disney at the time, for not only undertaking this project, but being supportive of our work on songs like "God Help the Outcasts" and "Hellfire." (To be honest, I never thought they'd approve the lyrics to the latter, giving voice to Frollo's neurotic projection of his own lust and inner corruption onto Esmeralda, but in fact, they asked for no changes, and the lyrics remain as I originally wrote them). "God Help the Outcasts" may have been demo-ed later than "Someday," but it was definitely written before. We wrote "Someday" because Jeffrey Katzenberg became unconvinced that "God Help the Outcasts" was "anthemic" enough. But ultimately, the directors came to feel that "Outcasts" was more appropriate to the character and situation. It's been gratifying to find that we could use both songs in the stage version. I also found it a lot of fun to be returning to my high school Latin, to come up with composites from the Roman Catholic liturgy that would work with Alan's brilliant choral writing and actually make sense in the context of the story. I consider this one of Alan's very finest scores, and I remain proud that he and I, along with our collaborators at Disney, were able to push the boundaries of what kind of stories could be told in an animated feature and the level of sophistication of the music and lyrics that could be employed to tell them.

Stephen Schwartz
Lyricist
The Hunchback of Notre Dame

When you think of Disney animation, the name Victor Hugo doesn't immediately spring to mind, but as animators we were inspired by the operatic scale of the story and the vast visual canvas that was perfect for our art form. From the beginning, however, we knew we needed a mature song score that could carry the weight of Hugo's epic narrative.

Directors Kirk Wise and Gary Trousdale turned to Alan Menken who had worked with us on *Beauty and the Beast*. Alan had just collaborated brilliantly with Stephen Schwartz on *Pocahontas* and Stephen's story sense and fearless lyrics would be a perfect fit to navigate the complex themes of this story — racism, faith, justice, hypocrisy. The result is musical theatre at its best, and one of Alan's best scores that expands the kind of stories that can be told in animation.

Some of the most memorable days on *Hunchback* were when a new song demo would arrive from Alan and Stephen. Their work elevated the film at every turn. When the voice cast came on board it raised the bar yet again. Broadway heavyweights like Paul Kandel made Clopin's demanding vocals soar. Heidi Mollenhauer was a nightclub singer when she came in and simply nailed "God Help the Outcasts" as Esmerelda. Her emotional prayer was in stark counterpoint to Tony Jay's performance of "Hellfire." Tony was a Royal Shakespeare Company veteran who brought everything he had to Frollo's tortured vocal performance. Then there was Tom Hulce. How lucky were we to cast this consummate actor and singer as Quasi? His musical performances are a masterclass in storytelling through song.

Alan's film score draws on influences that span the traditional music of the Roma to the Latin liturgical music of the church. For this he turned to an international cast of musicians. The orchestra and lead vocals were recorded in Hollywood and New York. We flew to London, the home of a centuries-old choral tradition, to record a massive chorus in a Victorian church that Beatles producer Sir George Martin had converted into a recording studio. The result was breathtaking. The score featured an organ, and it had to be authentic, not just a computer sample. We found a massive nineteenth century Willis organ at St. Paul's Church in Knightsbridge to play the part.

Finally, a shout out to our Executive Music Producer Chris Montan who worked on this score for literally decades from its inception as an animated film to its many iterations on stage. We all agree that Alan and Stephen's work on *Hunchback* have given us an unforgettable musical event. It was thrilling to collaborate, and watch Hugo's story grow from script to song to screen to stage, and equally thrilling now to have it memorialized in this exquisite soundtrack album.

Don Hahn
Producer
The Hunchback of Notre Dame

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THE BELLS OF NOTRE DAME

Performed by Paul Kandel, David Ogden Stiers, Tony Jay and Chorus

CLOPIN
Morning in Paris, the city awakes
To the bells of Notre Dame
The fisherman fishes, the bakerman bakes
To the bells of Notre Dame
To the big bells as loud as the thunder
To the little bells soft as a psalm
And some say the soul of the city's
The toll of the bells
The bells of Notre Dame

Dark was the night when our tale was begun
On the docks near Notre Dame
Four frightened gypsies slid silently under
The docks near Notre Dame
But a trap had been laid for the gypsies
And they gazed up in fear and alarm
At a figure whose clutches
Were iron as much as the bells
The bells of Notre Dame

CHORUS
Kyrie Eleison (Lord have mercy)

CLOPIN
Judge Claude Frollo longed
to purge the world
Of vice and sin

CHORUS
Kyrie Eleison (Lord have mercy)

CLOPIN
And he saw corruption ev'rywhere
Except within

CHORUS
Dies irae, dies illa (Day of wrath, that day)
Solvet saeclum in favilla (Shall consume the world in ashes)
Teste David cum sibylla (As prophesied by David and the sibyl)
Quantus tremor est futurus (What trembling is to be)
Quando Judex est venturus (When the Judge is come)

ARCHDEACON
See there the innocent
blood you have spilt
On the steps of Notre Dame
Now you would add this child's
blood to your guilt
On the steps of Notre Dame
You can lie to yourself and
your minions
You can claim that you
haven't a qualm
But you never can run from
Nor hide what you've done from the eyes
The very eyes of Notre Dame

CHORUS
Kyrie Eleison (Lord have mercy)

CLOPIN
And for one time in his life
Of power and control

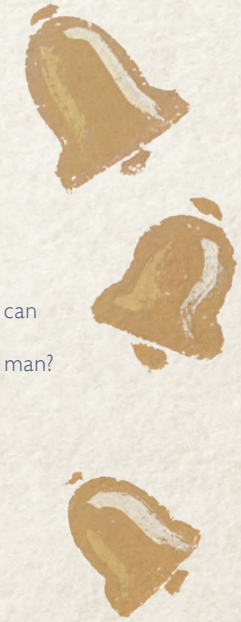
CHORUS
Kyrie Eleison (Lord have mercy)

CLOPIN
Frollo felt a twinge of fear
For his immortal soul

FROLLO
Just so he's kept locked away
Where no one else can see
Even this foul creature may
Yet prove one day to be
Of use to me

CLOPIN
Now here is a riddle to guess if you can
Sing the bells of Notre Dame
Who is the monster and who is the man?

CLOPIN AND CHORUS
Sing the bells, bells, bells, bells
Bells, bells, bells, bells
Bells of Notre Dame



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OUT THERE

Performed by Tony Jay and Tom Hulce

FROLLO
The world is cruel
The world is wicked
It's I alone whom you can trust in this whole city
I am your only friend
I who keep you teach you, feed you, dress you
I who look upon you without fear
How can I protect you boy, unless you
Always stay in here
Away in here?

FROLLO
You are deformed
And you are ugly
And these are crimes
For which the world
Shows little pity
You do not comprehend
Out there they'll revile you
As a monster
Out there they will hate
And scorn and jeer
Why invite their calumny
And consternation?
Stay in here
Be faithful to me
Grateful to me
Do as I say
Obey
And stay
In here

QUASIMODO
I am deformed
And I am ugly

You are my one defender

I am a monster...

Only a monster...

I'm faithful
I'm grateful

I'll stay
In here

QUASIMODO
Safe behind these windows and these
parapets of stone
Gazing at the people down below me
All my life I watch them as I hide up here alone
Hungry for the histories they show me
All my life I memorize their faces
Knowing them as they will never know me
All my life I wonder how it feels to pass a day
Not above them
But part of them
And out there
Living in the sun
Give me one day out there
All I ask is one
To hold forever

Out there
Where they all live unaware
What I'd give
What I'd dare
Just to live one day out there

Out there among the millers
and the weavers and their wives
Through the roofs and gables I can see them
Ev'ry day they shout and scold and go
about their lives
Heedless of the gift it is to be them
If I was in their skin
I'd treasure ev'ry instant

Out there
Strolling by the Seine
Taste a morning
Out there
Like ordinary men
Who freely walk about there
Just one day and then
I swear
I'll be content
With my share
Won't resent
Won't despair
Old and bent
I won't care
I'll have spent
One day
Out there

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TOPSY TURVY

Performed by Paul Kandel and Chorus

CROWD
Come one, come all!
Leave your looms and milking stools
Coop the hens and pen the mules
Come one, come all!
Close the churches and the schools
It's the day for breaking rules
Come and join the Feast of...

CLOPIN
Fools!

Once a year we throw a party here in town
Once a year we turn all Paris upside down
Ev'ry man's a king and ev'ry king's a clown
Once again it's Topsy Turvy Day
It's the day the devil in us gets released
It's the day we mock the prig and shock the priest
Ev'rything is topsy turvy at the Feast of Fools!

CROWD
Topsy turvy!

CLOPIN
Ev'rything is upsy daisy!

CROWD
Topsy turvy!

CLOPIN
Everyone is acting crazy
Dross is gold and weeds are a bouquet
That's the way on Topsy Turvy Day

ALL
Topsy turvy!

CLOPIN AND CROWD
Beat the drums and blow the trumpets

ALL
Topsy turvy!

CLOPIN AND CROWD
Beat the drums and blow the trumpets

ALL
Topsy turvy!

CLOPIN AND CROWD
Join the bums and thieves and strumpets
Streaming in from Chartes to Calais...

CLOPIN
Scurvy knaves are extra scurvy
On the sixth of "Januervy"

CLOPIN AND CROWD
All because it's Topsy Turvy Day!

CLOPIN
Come one, come all!
Hurry, hurry, here's your chance
See the mystery and romance
Come one, come all
See the finest girl in France
Make an entrance to entrance
Dance la Esmeralda...
Dance!

Here it is, the moment you've been waiting for
Here it is, you know exactly what's in store
Now's the time we laugh until our sides get sore
Now's the time we crown the King of Fools!
So make a face that's horrible and frightening
Make a face as gruesome as a gargoyle's wing
For the face that's ugliest will be the King of Fools!
Why?

CROWD
Topsy turvy!

CLOPIN
Ugly folk, forget your shyness...

CROWD
Topsy turvy!

CLOPIN
You could soon be called
Your Highness!

CROWD
Put your foulest features on display
Be the king of Topsy Turvy Day!

CLOPIN
Ev'rybody!

CROWD
Once a year we throw a party
Here in town
Once a year we turn all Paris
Upside down
Once a year the ugliest
Will wear a crown
Once a year on
Topsy Turvy Day

CLOPIN
Hail to the King!
Oh, What a king!
Girls give a kiss
We've never had a king like this

CLOPIN AND CROWD
And it's the day we do the things that we deplore
On the other three hundred and sixty-four
Once a year we love to drop in
Where the beer is never stoppin'
For the chance to pop some popinjay
And pick a king who'll put the "top" in
Topsy Turvy Day!
Mad and crazy, upsy-daisy, Topsy Turvy Day!

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HUMILIATION
(Score with Choir)

Agnus Dei (Lamb of God)
Qui tollis peccata mundi (Who takes away the sins of the world)

Agnus Dei (Lamb of God)
Dona nobis pacem (Grant us peace)

GOD HELP THE OUTCASTS
Performed by Heidi Mollenhauer and Chorus

ESMERALDA
I don't know if You can hear me
Or if You're even there
I don't know if You would listen
To a gypsy's prayer
Yes, I know I'm just an outcast
I shouldn't speak to You
Still I see Your face and wonder
Were You once an outcast too?

God help the outcasts
Hungry from birth
Show them the mercy
They don't find on earth
God help my people
We look to You still
God help the outcasts
Or nobody will

PARISHIONERS
I ask for wealth
I ask for fame
I ask for glory to shine on my name
I ask for love I can possess
I ask for God and His angels to bless me

ESMERALDA
I ask for nothing
I can get by
But I know so many
Less lucky than I
Please help my people
The poor and downtrod
I thought we all were
The children of God
God help the outcasts
Children of God

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HEAVEN'S LIGHT/HELLFIRE

Performed by Tom Hulce, Tony Jay and Chorus

QUASIMODO
So many times out there
I've watched a happy pair
Of lovers walking in the night
They had a kind of glow around them
It almost looked like heaven's light

I knew I'd never know
That warm and loving glow
Though I might wish with all my might
No face as hideous as my face
Was ever meant for heaven's light

But suddenly an angel has smiled at me
And kissed my cheek without a trace of fright

I dare to dream that she
Might even care for me
And as I ring these bells tonight
My cold dark tower seems so bright
I swear it must be heaven's light

PRIESTS
Confiteor Deo Omnipotenti (Confess to God Almighty)
Beatae Mariae semper Virgini (To blessed Mary ever Virgin)
Beato Michaeli Archangelo (To the blessed Archangel Michael)
Sancris apostolis omnibus sanctis (To the holy apostles, to all the saints)

FROLLO
Beata Maria
You know I am a righteous man
Of my virtue I am justly proud

PRIESTS
Et tibi Pater (And to you Father)

FROLLO
Beata Maria
You know I'm so much purer than
The common, vulgar, weak, licentious crowd

PRIESTS
Quia peccavi nimis (That I have sinned)

FROLLO
Then tell me, Maria
Why I see her dancing there
Why her smold'ring eyes still scorch my soul

PRIESTS
Cogitatione (In thought)

FROLLO
I feel her, I see her
The sun caught in her raven hair
Is blazing in me out of all control

PRIESTS
Verbo et opera (In word and deed)

FROLLO
Like fire
Hellfire
This fire in my skin
This burning
Desire
Is turning me to sin

FROLLO	PRIESTS	
It's not my fault	Mea Culpa	(Through my fault)
I'm not to blame	Mea Culpa	(Through my fault)
It is the gypsy girl		
The witch who sent this flame	Mea maxima culpa	(Through my most grievous fault)
It's not my fault	Mea Culpa	(Through my fault)
If in God's plan	Mea Culpa	(Through my fault)
He made the devil so much		
Stronger than a man	Mea maxima culpa	(Through my most grievous fault)

FROLLO
Protect me, Maria
Don't let this siren cast her spell
Don't let her fire sear my flesh and bone
Destroy Esmeralda
And let her taste the fires of hell
Or else let her be mine and mine alone

Hellfire
Dark fire
Now gypsy, it's your turn
Choose me or
Your pyre
Be mine or you will burn

FROLLO	PRIESTS	
	Kyrie Eleison	(Lord have mercy)
God have mercy on her	Kyrie Eleison	(Lord have mercy)
God have mercy on me	Kyrie Eleison	(Lord have mercy)

FROLLO
But she will be mine
Or she will burn!

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A GUY LIKE YOU

Performed by Jason Alexander, Charles Kimbrough and Mary Wickes/Mary Stout

HUGO
Paris, the city of lovers
Is glowing this evening
True, that's because it's on fire
But still, there's "l'amour"
Somewhere out there in the night
Her heart is also alight
And I know the guy she just might
Be burning for...

A guy like you
She's never known, kid
A guy like you
A girl does not meet ev'ry day
You've got a look
That's all your own, kid
Could there be two?

VICTOR AND LAVERNE
Like you?

ALL THREE
No way!

HUGO
Those other guys
That she could dangle
All look the same
From ev'ry boring point of view
You're a suprise
Form ev'ry angle
Mon Dieu above
She's gotta love
A guy like you

VICTOR
A guy like you
Gets extra credit
Because it's true
You've got a certain something more

HUGO
You're aces, kid

LAVERNE
You see that face
You don't forget it

VICTOR AND LAVERNE
Want something new?

HUGO
That's you...

ALL THREE
For sure!

LAVERNE
We all have gaped
At some Adonis

VICTOR
But then we crave a meal
More nourishing to chew...

HUGO
And since you're shaped
Like a croissant is

ALL THREE
No question of
She's gotta love
A guy like you!

LAVERNE
Call me a hopeless romantic
But Quasi, I feel it

VICTOR
She wants you so
Any moment she'll walk through that door

ALL THREE
For

HUGO
A guy so swell
With all you bring her
A fool could tell
It's why she fell
For you-know-who

You ring the bell

ALL THREE
You're the bell ringer!
When she wants ooh-la-la
Then she wants you la-la
She will discover, guy
You're one heckuva guy
Who wouldn't love a guy
Like you?

HUGO
You got a lot
The rest have not
So she's gotta love
A guy like you!

VICTOR AND LAVERNE
A guy like you
I tell you, Quasi
There never was
Another, was he?
From king to serf
To the bourgeoisie
They're all a second stringer

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THE COURT OF MIRACLES

Performed by Paul Kandel and Chorus

CLOPIN AND GYPSIES
Maybe you've heard of a terrible place
Where the scoundrels of Paris
Collect in a lair

Maybe you've heard of that mythical place
Called the Court of Miracles
Hello, you're there!
Where the lame can walk
And the blind can see
But the dead don't talk
So you won't be around
To reveal what you've found
We have a method for spies and intruders
Rather like hornets protecting their hive
Here in the Court of Miracles
Where it's a miracle if you get out alive!

CLOPIN
Justice is swift in the Court of Miracles
I am the lawyers and judges all in one
We like to get the trial over with quickly
Because it's the sentence that's really the fun!

Now that we've seen all the evidence...

PUPPET
Wait! I object!

CLOPIN
Overruled!

PUPPET
I object!

CLOPIN
QUIET!

PUPPET
Dang!

CLOPIN
We find you totally innocent...
Which is the worst crime of all...

ALL
So you're going to hang!

THE BELLS OF NOTRE DAME *(Reprise)*

Performed by Paul Kandel and Chorus

CLOPIN
So here is a riddle to guess if you can
Sing the bells of Notre Dame
What makes a monster and what makes a man?

CHORUS
Sing the bells, bells, bells, bells, (etc.)

CLOPIN
Whatever their pitch, you
Can feel them bewitch you
The rich and the ritual knells
Of the

CLOPIN AND CHORUS
Bells of Notre Dame

SOMEDAY

Performed by All-4-One

Someday
When we are wiser
When the world's older
When we have learned
I pray
Someday we may yet live
To live and let live
Someday
Life will be fairer
Need will be rarer
Greed will not pay
God speed
This bright millennium
On its way
Let it come
Someday

Someday
Our fight will be won then
We'll stand in the sun then
That bright afternoon
Till then
On days when the sun is gone
We'll hang on
Wish upon the moon

There are some days dark and bitter
Seems we haven't got a prayer
But a prayer for someday better
Is the one thing we all share

Someday
When we are wiser
When the world's older
When we have learned
I pray
Someday we may yet live
To live and let live
Someday
Life will be fairer
Need will be rarer
Greed will not pay
God speed
This bright millennium
Let it come
Wish upon the moon
One day
Someday
Soon

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GOD HELP THE OUTCASTS

Performed by Bette Midler

I don't know if You can hear me
Or if You're even there
I don't know if You will listen
To a humble prayer
They tell me I am just an outcast
I shouldn't speak to You
Still I see Your face and wonder
Were You once an outcast too?

God help the outcasts
Hungry from birth
Show them the mercy
They don't find on earth
The lost and forgotten
They look to You still
God help the outcasts
Or nobody will

I ask for nothing
I can get by
But I know so many
Less lucky than I
God help the outcasts
The poor and downtrod
I thought we all were
The children of God

I don't know if there's a reason
Why some are blessed, some not
Why the few You seem to favor
They fear us
Flee us
Try not to see us

God help the outcasts
The tattered, the torn
Seeking an answer
To why they were born
Winds of misfortune
Have blown them about
You made the outcasts
Don't cast them out
The poor and unlucky
The weak and the odd
I thought we all were
The children of God

IN A PLACE OF MIRACLES *Synth Demo*

Performed by Alan Menken, Heidi Mollenhauer and Stephen Schwartz

What's happening to me? My heart is pounding so fast…

What sort of place is this where we are together at last?

Where our misgivings are past and we're together at last…

Here we are nearly strangers from two worlds that have rarely met
But tonight, you are dancing in my heart…

Look how far we have traveled and the journey's not over yet
For I'm feeling I just might let you win my heart…

Can this sweet delusion be true?
Am I really here holding you?
I must be…

In a place of miracles
Where the blind can see
In a place of miracles
Love can work its alchemy
The soldier and the gypsy dance in an embrace
In a place of miracles

Like this place safe and secret, I have hidden my heart away
'Til tonight it was known to only me…

See my face always laughing that's just part of the part I play
That's just part of this masquerading lonely me

But now I can drop all disguise
When I see myself in your eyes I know I'm…

In a place of miracles
Where my heart is free
To believe in miracles
Like you here in love with me

And all my rusty armor gone without a trace
In a place of miracles

There's a place in the city
There's a chance you may chance upon
Where the true hidden you is clear to see
Where your secret self is revealed
And your deepest wounds will be healed forever…

In a place of miracles

Love will hold the key

To a place of miracles

To a new reality

Here we are together in a state of grace
In a place of miracles
In a place of miracles
In a place…

Of miracles

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DISC ONE

1. THE BELLS OF NOTRE DAME
Performed by Paul Kandel, David Ogden Stiers, Tony Jay and Chorus
2. MORNING IN THE BELL TOWER *Score*
3. OUT THERE
Performed by Tony Jay and Tom Hulce
4. THE WORLD OUTSIDE *Score*
5. FEAST OF FOOLS *Score*
6. TOPSY TURVY
Performed by Paul Kandel and Chorus
7. THE PILLORY *Score*
8. HUMILIATION *Score*
9. FROLLO'S JUDGEMENT *Score*
10. GOD HELP THE OUTCASTS
Performed by Heidi Mollenhauer and Chorus
11. THE CATHEDRAL *Score*
12. HEAVEN'S LIGHT/HELLFIRE
Performed by Tom Hulce, Tony Jay and Chorus
13. FIND THE GIRL *Score*
14. A GUY LIKE YOU
Performed by Jason Alexander, Charles Kimbrough and Mary Wickes/Mary Stout
15. ESCAPE *Score*
16. THE COURT OF MIRACLES
Performed by Paul Kandel and Chorus
17. SANCTUARY! *Score*
18. AND HE SHALL SMITE THE WICKED *Score*

DISC TWO

1. EMERGENCE *Score*
2. THE BELLS OF NOTRE DAME *(Reprise)*
Performed by Paul Kandel and Chorus
3. SOMEDAY
Performed by All-4-One
4. GOD HELP THE OUTCASTS
Performed by Bette Midler
5. THE BELLS OF NOTRE DAME *Demo*
Performed by Alan Menken and Stephen Schwartz
6. DIE GLOCKEN NOTRE DAMES
From the musical Der Glöckner von Notre Dame
Performed by Jens Janke, Norbert Lamla, Carlo Lauber and Chorus
7. OUT THERE *Demo 1*
Performed by Stephen Schwartz and Alan Menken
8. OUT THERE *Demo 2*
Performed by Alan Menken and Stephen Schwartz
9. DRAUSSEN
From the musical Der Glöckner von Notre Dame
Performed by Drew Sarich
10. TOPSY TURVY *Demo 1*
Performed by Alan Menken and Stephen Schwartz
11. TOPSY TURVY *Demo 2*
Performed by Alan Menken and Stephen Schwartz
12. GOD HELP THE OUTCASTS *Demo 1*
Performed by Alan Menken and Stephen Schwartz
13. GOD HELP THE OUTCASTS *Demo 2*
Performed by Heidi Mollenhauer
14. SOMEDAY *Demo*
Performed by Alan Menken
15. SOMEDAY
Performed by Heidi Mollenhauer
16. IN A PLACE OF MIRACLES SYNTH *Demo*
Performed by Alan Menken, Heidi Mollenhauer and Stephen Schwartz
17. HELLFIRE *Demo*
Performed by Alan Menken and Stephen Schwartz
18. HEAVEN'S LIGHT *(Reprise) Demo*
Performed by Alan Menken
19. A GUY LIKE YOU *1st Demo*
Performed by Alan Menken
20. A GUY LIKE YOU *Full Demo*
Performed by Alan Menken

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ORCHESTRA

CONDUCTORS
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Soundtrack Credits

Songs by Alan Menken and Stephen Schwartz

Original Score by Alan Menken
Latin Lyrics Adapted by Stephen Schwartz
Songs Produced by Alan Menken and Stephen Schwartz
Score Produced by Alan Menken
Executive Album Producer: Chris Montan
Music Production Supervisor: Todd Cooper
Music Recorded and Mixed by Bruce Botnick
Songs Arranged and Orchestrated by Michael Starobin
Score Orchestrated and Conducted by Michael Starobin
Additional Score Orchestrations by Danny Troob
Vocal Arrangements by David Friedman
Songs Conducted by Jack Everly

Compilation Produced, Mixed and Mastered in High Resolution by Bruce Botnick
A&R for Walt Disney Records: Dani Markman
Asset Research and Assembly: Tommy Millstone

"Someday"
Performed by All-4-One
Produced by Walter Afanasieff
All-4-One appears courtesy of Blitas/Atlantic Records
Walter Afanasieff appears courtesy of Sony Music

"God Help the Outcasts"
Performed by Bette Midler
Produced by Arif Mardin
Bette Midler appears courtesy of Warner Bros Records

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Creative Direction: Steve Gerdes
Design: Katherine Delaney
Original Paintings and Illustrations: Lorelay Bové

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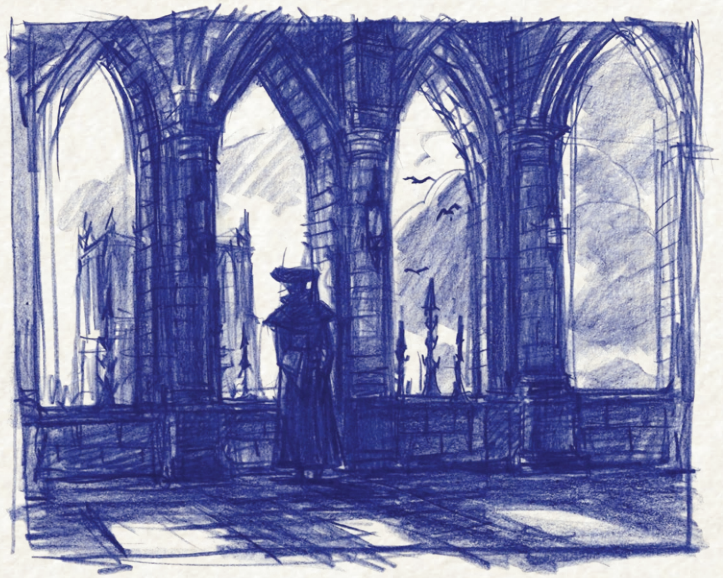
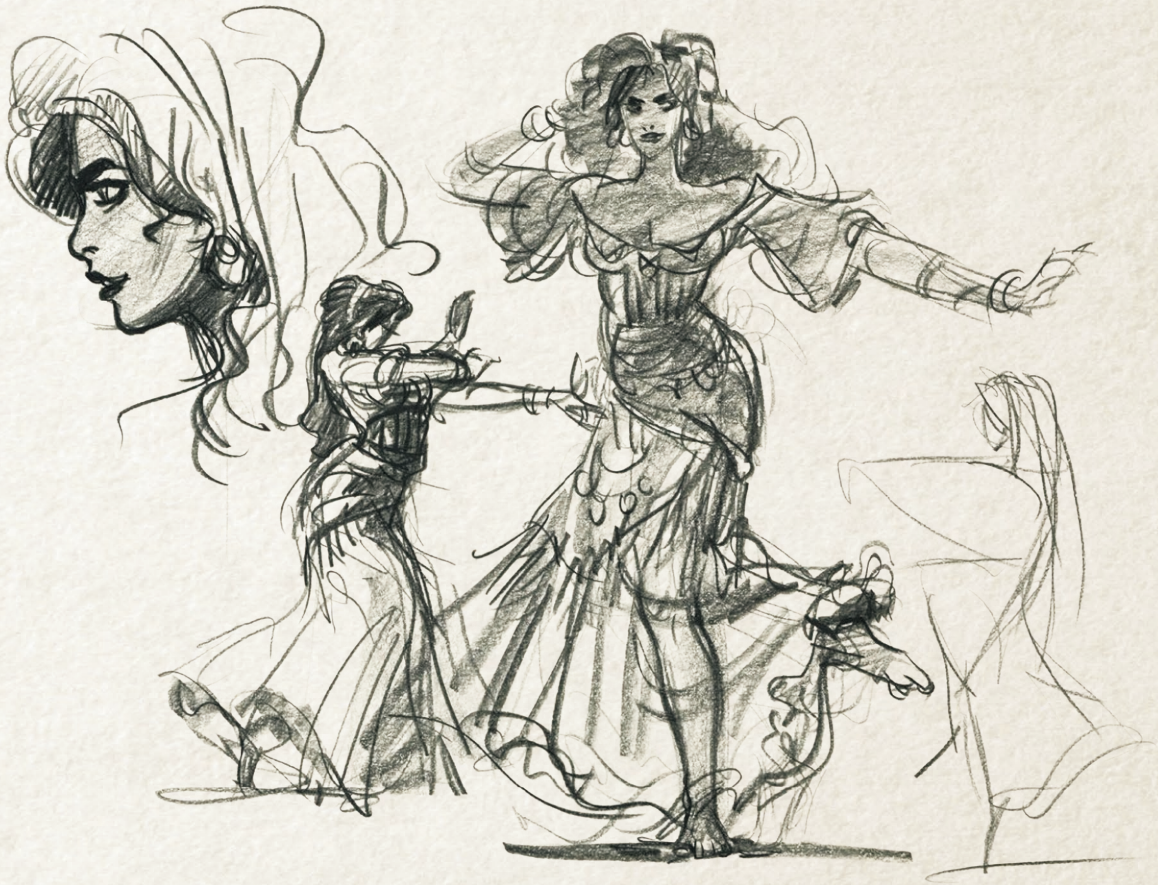
Judge Claude Frollo, Minister of Justice for the City of Paris, and the harsh, controlling father figure to Quasimodo surveys the city in this concept art from Disney's *The Hunchback of Notre Dame*. Visual development sketch by Walt Disney Studios Artists.





Esmeralda, a beautiful, spirited and kind gypsy girl, becomes the focus of Judge Frollo's disdain and desires when she rejects him and falls in love with Phoebus, Captain of the guards and shows compassion for Quasimodo. Visual development sketch by Walt Disney Studios Artists.

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Although he longs to be "out there" on the streets of Paris
and lead an ordinary life, Quasimodo is confined to the bell tower
of Notre Dame by his manipulative "father," Judge Frollo.
Ringing the bells is part of his daily duties.
Visual development illustration by Dave Goetz.

Visual development illustration by Walt Disney Studios Artists.

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Quasimodo takes the courageous step of leaving his bell tower to take part in the Feast of Fools, and finds a new friend in the gypsy girl, Esmeralda, the first person to show him some kindness. Story sketch by Walt Disney Studios Artists.

Quasimodo, a kind but isolated young man, finds companionship with the "living" stone gargoyles at the top of his Notre Dame Cathedral home, as he contemplates what life would be like on the streets of Paris. Visual development illustration by Peter DeSeve.

Quasimodo rescues Esmeralda when Frollo and his men seek to arrest her and do her harm. Visual development illustration by Walt Disney Studios Artists.

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Judge Frollo, Phoebus, Captain of the guards, gypsy performer and narrator, Clopin, Quasimodo, and Esmeralda are pictured here as chess pieces in an exploratory story sketch from the development process in creating Disney's *The Hunchback of Notre Dame*. Visual development illustration by Johan Klingler.

Visual development illustration by Walt Disney Studios Artists.

In this concept art from the "Hellfire" song sequence, Judge Frollo's conflicted feelings for Esmeralda, turn to a fiery rage as he vows to destroy her if he can't have her for his own. Story sketch by Gaetan Brizzi and Paul Brizzi.

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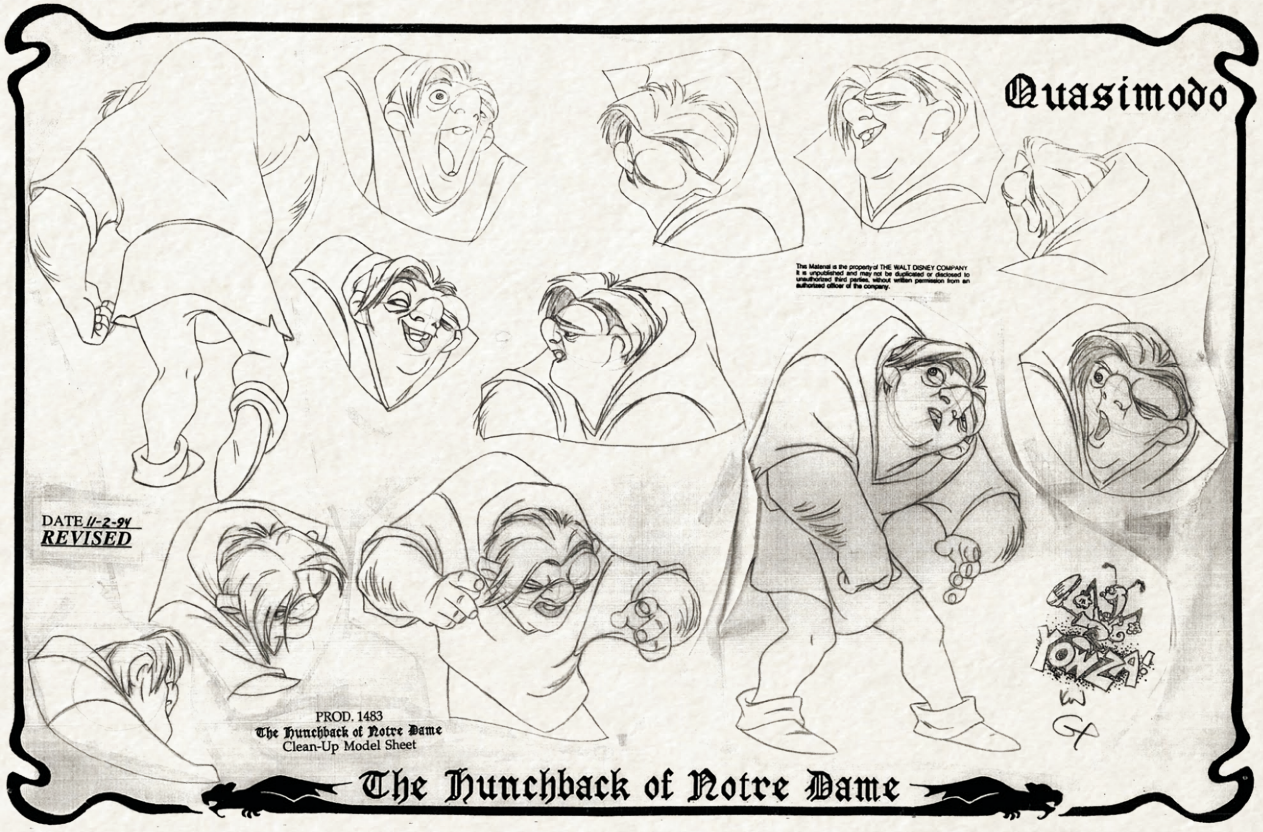

This model sheet for Quasimodo, the title character in Disney's *The Hunchback of Notre Dame*, provides a guide for animators as to extreme poses and facial expressions. Typically, several animators collaborate to bring a particular character to life and model sheets help provide a uniformity and consistency to the drawings to seem as if they were done by one hand.
Clean-up model sheet by Walt Disney Studios Artists.

The lonely bell ringer of Notre Dame, Quasimodo, dreams about spending even just "one day" out there on the streets of Paris to experience ordinary life away from the isolation of the cathedral.
Visual development illustration
by Lisa Keene and Dave Goetz.

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Walt Disney Records

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